

CLASSIC

Authentic **GUITAR TAB** Edition
Includes Complete Songs...

VAN HALEN

5150 & OU812



VAN HALEN
OU812



VAN HALEN

5150 & OU812

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MINE ALL MINE

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR,
MICHAEL ANTHONY and ALEX VAN HALEN


 F5 G5 A5^v C5 (type 2) G/B A5^{open} G5 (type 2) F5 (type 2) G5 (type 3) F5 (type 3) D5

Moderate Rock ♩ = 102

[illegible]

*Synth. w/noise percussion (arr. for gr.).
Figure continues for 7½ bars.

Gtr. II
(w/Echo)

Dm V/V

F5 V/V

G5 V/V sl.

Dm add2 V/V

Dm V/V

F5 V/V

G5 V/V

semi-harm..... sl.

sl.

semi-harm

10-10

16-16

18-18

10-10

16-16

18-18

10-10

16-16

18-18

10-10

16-16

18-18

10-10

16-16

18-18

(5) 5 5 5 5 5

5 5 N 5 X 5 X 5 5

5 5 N 5 5 5 5

pitch: F#
*A.H.'s apply to
Gtr. I only.
C sus4

Dm
(Synth.)

*Dm
Gtr. II: Rhy. Fig. I (Doubled by Synth.)

C/D

Bb/D

C/D

Dm

*Bass plays D pedal unless otherwise specified.

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*Vibrato Synth chords only
(arr. for gtr.). Played on record
w/pitch modulation vibrato.
To adapt for gtr., use trem.
bar vibrato.

1st Verse
w/Rhy. Fig. 1 (1st 7 bars)

W. Haydn: "The Creation" (1798) (1800)

Chorus: "The Creation" (1798) (1800)

Ow, for - give me fa - ther... for I have sinned... I've been through hell and back a - gain...

Gtr. 1

Shook hands with the dev - il, looked him in the eye...

A.H. (8va) 1/4 1/4

A.H. 1/4 1/4

A.H. pitches: A F C P

Fill 1
Synth. fill (arr. for gtr.)

Synth. fill (arr. for gir.)

12 13 13 12 12 10 10
12 12 12 12 12 12 12
12 12 12 12 12 10 12 12 12

Pre-chorus

⑧ 1fr.

F

Looked like a long lost friend, — Oh, — an - y - thing you want, an - y dirt -

Rhy. Fig. 2 Gtr. II

y deeds. He's got ev - 'ry - thing 'cept what I real - ly need.

let ring Synth. (arr. for gtr.)

Keep - in' me tem - po - rar - 'ly sat - is - fied, but not one thing I tried filled me

in - side or felt like mine. (Nah.) Mine, all

semi-harm

Gtr. I Gtr. II

12-3

End Verse
w/Rhy. Fig. 1 (1st 7 bars only)
& Rhy. Fill 1

mine... Yeah, the search goes on

Dm add2 Dm Csus4 Dm C/D

A.H. (15ma)

sl. p

A.H. pitch: F#

The more I look, my world keeps get - tin' small - er.

C/D Dm Dm7 C/E F5

A.H. (8va) 1/4 1/4

A.H. 1/4 1/4

A.H. pitches: F C

Star - ing at the sun, search - in' for the light, al - most end - ed up - blind -

Dm C/D Bb/D C/D Dm F/D G/D G

H

Rhy. Fill 1
Gtr. II

Pre-chorus
w/Rhy. Fig. 2 (Synth.)

ed. Some on - ly see what they want to see, claim - ing

Gsus4 G Gsus2

⑤ 1fr. F

⑤ 8fr. F

⑤ 12fr. A

⑤ 3fr. C

⑤ 3fr. G

*Doubled an octave lower by Synth bass.

*Doubled an octave lower by Synth bass.
w/Rhy. Fill 2

w/Rhy. Fig. 2

vic - to - ry. Oh, but that's not me. Give me (the) truth, Give me

⑤ 3fr. A

⑤ open E

⑤ 1fr. F

⑤ 3fr. G

⑤ 1fr. F

⑤ 12fr. A

Synth. (arr. for gtr.)

some - thin' real. I just want to feel like it's mine, all

⑤ 3fr. C

⑤ 3fr. G

⑤ 5fr. A

⑤ open E

⑤ 1fr. F

⑤ 3fr. G

w/Flanger

Rhy. Fill 2
Gtr. II

Chorus
Half time feel

⑤ 3fr. C ⑤ 8fr. F ⑥ 10fr. G ⑥ 12fr. C ⑥ 8fr. F

mine. Ooh, real - ly mine Mine, all

light P.M. (cleaner tone) P.M. P.M. H P H P.M. P.M.

H P sl. P H P H sl. sl.

*Bkgd. voc. ⑤ 10fr. G ⑥ 9fr. *E ⑥ 10fr. F ⑥ 12fr. G

mine. Come on and give me some - thing. Ooh.) Some - thing that's

sl. P.M. H P.M. P.M. P.M. P.M. H P H H

sl. H H sl. H P H H

*Gtr. I vibrato w/trem. bar

C5 F5 G5 A5^v

mine, all mine, all mine. Ow!

f sl. H H H

Gtr. III (Lead Gtr.) trem. bar (steady gliss.) w/distortion 6

A.H. ^{1/2} A.H. ^{1/2}

*H

*Hammer-on to 14fr. while string is slackened with trem. bar and then return to pitch.

Conducting studies

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[illegible]

15

*~~When~~ ~~player~~ ~~roots~~ in steady 8ths,
~~counterpoint~~ ~~to~~ ~~8th~~ ~~bass~~ in half notes.

F
874F
But

*Tap-on and slide over body before pulling off.

Rhy. Fig. 3

*Synth. chords(arr. for gtr.)

*Synth. w/brass/ensemble sound.

**Hammer-on open harmonic at 5th fret as string is returned to pitch. *Synth. chords arr. for gtr.

w/Fill 2
Dm add2

3rd Verse
Dm add2

*A.H. apply to Gtr. I only. A.H. pitch: D

w/Rhy. Fig. 1A
& Rhy. Fill 1

rd - die and ev - ry clue. Oh. You got Al-lah in the

Chorus 4

Gtr. I

w/Fill 1

you got Je - sus in the West, Christ, what's a man to do?

C/D Dm F/D G/D G Gsus4 G G5(7b9) F5(7b9)

Pre-chorus
w/Rhy. Fig. 2 (Synth.)

They'll find a cure for an - y - thing. Just kill the pain

let ring

1fr. 3fr. 3fr. 5fr.

FL 2

w/Rhy. Fig. 2 (Synth.)

numb my brain. We see a man speak - ing the word of God, prov - in' to

Synth (arr. for gtr.)

1fr. 3fr. 1fr. 3fr. 3fr. 3fr.

w/Rhy. Fig. 2

⑤ 5fr.

⑤ open

⑤ 1fr.

⑤ 3fr.

⑤ 1fr.

A

E

F

G

F



w/Rhy. Fill 2

⑤ 3fr.

⑤ 3fr.

⑤ 5fr.

⑤ open

⑤ 1fr.

⑤ 3fr.

C

G

A

E

F

C

Chorus
Half-time feel

⑤ 3fr.

⑤ 8fr.

⑤ 10fr.

⑤ 3fr.

⑤ 8fr.

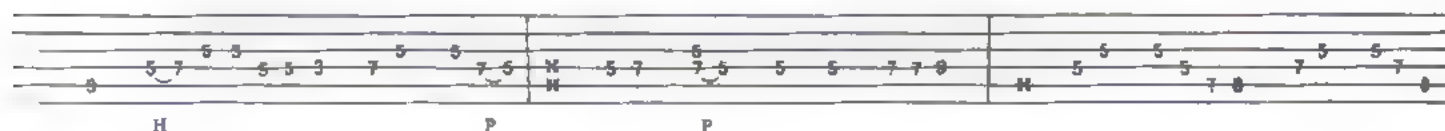
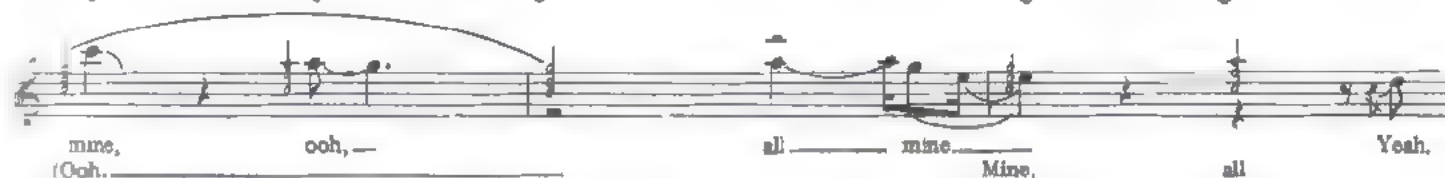
C

F

G

C

F



③10fr. G E ③9fr. F ③10fr. D ③7fr.

ba - by, you got some - thin' Ooh! Unh! And I got

some - thin' Mine, all mine) Hey! And it's mine, all mine, all mine.

Outro Dm F5 G5

Unh. Mine, all

Gtr. II

Gtr. I

*A.H. Gtr. I only

w/Fill 3 Dm

Dm mine— Mn. Mine, all mine— Yes, I'm search—

Gtr. II F5 G5 (Gtr cont in slashes)

*Gtr. I continues established pattern except for specified fills.

ia'. Mine, all mine— Whoa. Got to have it. Mine, all

w/Fill 4 Dm mine— Nnn— ow. Mine, all mine— Well.

F5 G5 D5 Dm mine— Got to. Got to. Got to. Mine, all

w/Fill 5 D5 mine— Got to have it! Oh— oh—

w/Fill 5 D5 Oh! Mine, all mine— (Band tacet)

oh— Mine, all mine— You got, you got, you got, you got! Mine, all mine—

Fill 3
Gtr. I

A.H. 8va

A.H. ...

A.H. pitches: A F# D

Fill 4
Gtr. I

A.H. 8va

A.H. ...

A.H. pitches: A F# D

Fill 5
Gtr. I

A.H. 8va

A.H. ...

A.H. pitches: A F# D

Words and Music by
VAN HALEN, SAMMY HAGAR,
ANTHONY and ALEX VAN HALEN

*Gtr. II: Synth.chords (low strgs.) & synth.bass arr. for gtr.
**Gtr I: Synth. part (harpe, marimba, acous. piano & low strgs.) arr. for gtr

A. D/F# G5 (end Rhy. Fig. 1) D A

(5) 5 7 8 10 (10) 8 3 3 5 5 5 5 8 7

*Continue Gtr. 1's synth. part w/high string voices added Part written is for harps, marimba, acous. piano & low strg.

[illegible]

G5
 F6/9(no 3rd)
 Rhy. Fig. 1A
 Csus2
 F5
 **Gtr III
 swell in w/vol
 mf

* Allow chords to sustain into each other emphasizing common tones.
Synth. bass doubles roots

[illegible]

CS/F D5/G Am D5 CS/F D5/G B7maj7

7 5 3 2 1 2 3 4 5 6 7 8 9 10 11 12

*Combed gtr. & synth riff (Gtr. I), Gtr. III in upstems. Bass in steady 8ths.

Riff B

D5 CS/F D5/G Am D5 CS/F D5/G

(end Riff B)

1st Verse

D5 CS/F D5/G Am D5 CS/F D5/G

Ev - 'ry bad - y's look - in' for some-thing, some-thing to fill in the holes.

D5 CS/F D5/G Am D5 CS/F C C A

We think a lot but don't talk much a-bout it - till things get out of con - trol. Oh!

Chorus D

How do I know when it's love? I can't tell you but it lasts for - ev - er. Oh,

Rhy Fig 2

*Synth. chords arr for gtr.

**Synth bass arr for gtr

D A B E A

How does it feel when it's love? It's just some - thing you feel to - geth - er, when - it's love.

(end Rhy. Fig. 2)

C5 F Full
 -3- 6
 C H P P P
 1/2 P Full
 C/A

*Sustain to beat 3 of next measure.
 G5(type 3) sl. P M
 F5(type 3) sl. G5(type 3) sl.
 (Ah) ah.) Yeah, you can feel it. (Ah) ah.) Oh, when it's love.

G5(type 3)
 *Doubled by synth. bass on root.
 (Ah) ah.) Chorus w/Rhy. Fig. 2 (1st 7 bars only)
 (When) Noth - ing's miss - ing.

B5
 E G A
 D5 A5
 Owl How do I know when it's love? I can't tell

B5
 E D A
 you but it lasts for ev - er. Ooh. How does it feel when it's love?

B5 E D A
 It's just some - thing you feel to - geth - er Hey.

Full Full
 semi-harm
 Full Full
 pick slide
 (20)

w/Rhy. Fig. 2 (1st 3 bars only)

D5 A5 B5 E

How do I know when it's love? I can't tell you but it lasts for ev-

D Asus4 A w/Rhy. Fig. 1 D A D/F#

er. When it's love.

G5 D A D/F#

Ooh, when it's love.

*Bass plays steady quarters. Hey!

G5 w/Rhy. Fig. 1 (3 times) D5 Bkgd. Voc. Fig. 1 A5 D/F#

It - 'll last for - ev - er. (Na na na na na) When it's love. Na na na

w/Bkgd. Voc. Fig. 1 (5 times)

G5 pick sl. Rhy. Fig. D5 (type 2) A5 D/F#

na na na) You and I,

G5 w/Rhy. Fig. 4 (4 times) (end Rhy Fig. 4) D5 A5

we're gon - na feel this thing to - geth - er. When it's love.

D/F# G5 D5 A5

Ooh, When it's love, ba-by.

D/F# G5 D5 A5 D/F#

You can feed it, yeah!

G5 D5 A5 D/F# G5

We'll make it last for - ev - er. Ooh, when it's love.

w/Rhy. Fig. 1A (2 times)

F5 (type 2) C5 F5 (type 2) C5 D5 (type 2)

A.F.U. (Naturally Wired)

Words and Music by
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MICHAEL ANTHONY and ALEX VAN HALEN

Moderate Rock ♩ = 94

Band (tacet)
Drums *Play 3 times*

(Gtr. in)

sl w/echo
trem. bar

(A5) ***Harm T

***Harm T

sl
*Touch strg. w/left hand while trem. bar is depressed to produce rumbling strg. noise. After sounding, depress further, slackening strg. while sliding left hand

**Strg. noise w/right hand palm pressing strings.

***Tapped harmonics. Tap an octave (12 frets) higher than fretted note (till tempo change).

(Dm/F) (G) (G7sus4) (G7) (A5)

let ring

*H
*Hammer on with left hand maintaining tap harmonic.

**sl
**Slide with left hand maintaining tap harm

(Dm/F) (G) (C) (Bb) (A5)

let ring

H

sl

*Vibrato w/left hand

(Dm/F) (G) (G7sus4) (G7) (A5)

let ring

sl

*Vibrato 3rd strg. only.

Chords: Csus2, G5, N.C. (A7), (G7)

Techniques: sl., trem. bar

1st Verse
Half time feel

Chords: G, G⁺, F)

Lyrics: Nine - ty days_ on the road_

Chords: G, A5

Lyrics: is what I need_ When my axe_

*Droning A note (5 open) is played w/random semi-harmonics (pinch str. w/pick) throughout verses

Chords: F, G, A5

Lyrics: cuts me_ deep, I let it bleed_

Chords: F

Lyrics: cuts me_ deep, I let it bleed_

G A5

on the stage,— off my— strings, down my

P H

3 (H) P H

F G

face and all — o - ver me. — Yeah' —

3 A7

8va Harm

Harm.

2 1 2 (2) 3 5 7 12

Pre-chorus
Tempo I

D5 G5/D D5 (D7)

Pump - in' up for — the show,—

Rhy Fig. 2

P.M. P.M.

sl. sl. sl. sl.

D5 G5/D

feel - in' like some - thung's gon - na blow. S'got — me all —

(end Rhy. Fig. 2)

sl. (steady gliss.)

P.M. P.M.-----

sl. sl.

— fired — up. — Yes, I'm all — fired — up. —

First staff of musical notation for 'The Sound of Silence'. It features a treble clef and a key signature of one flat (B-flat). The notation includes a series of notes and rests, with the lyrics 'Uh!' written below the staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment line begins with a bass clef and a key signature of one flat. The second system continues the vocal line and piano accompaniment. The piano accompaniment line includes fingerings (1, 2, 3, 4) and pedaling markings (P). The vocal line includes a 'V' marking and a 'H' marking. The piano accompaniment line includes a 'H' marking.

2nd Verse
Half time feel

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It features a melody with a long note at the beginning, followed by a series of eighth and sixteenth notes, and a final measure with a triplet of eighth notes. The lower staff is a bass clef with a key signature of one flat and a 4/4 time signature. It features a bass line with a series of eighth and sixteenth notes, and a final measure with a triplet of eighth notes. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, starting with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The melody continues with a half note G4, a quarter note F4, and a half note E4. The melody concludes with a half note D4, a quarter note C4, and a half note B-flat3. The bass line is written on a five-line staff, starting with a half note G3, followed by a quarter note F3, and a half note E3. The bass line continues with a half note D3, a quarter note C3, and a half note B-flat2. The second system features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff, starting with a half note G4, followed by a quarter note A4, and a half note B-flat4. The melody continues with a half note G4, a quarter note F4, and a half note E4. The melody concludes with a half note D4, a quarter note C4, and a half note B-flat3. The bass line is written on a five-line staff, starting with a half note G3, followed by a quarter note F3, and a half note E3. The bass line continues with a half note D3, a quarter note C3, and a half note B-flat2.

F G (A7)

I'm al - ways ex - treme. Harm. (G#A)

H H

Harm.-----

H

Pre-chorus
Tempo I
w/Rhy. Fig. 2

D5 G5/D D5 (D7)

Don't like the mid - dle squeez - ing me

D5

D5 G5/D

I don't like noth - in' in be - tween. Yes, I'm all

Chorus
w/Rhy. Fig. 1
(A7)

fired up Got me all

Caus2 G5 D5

fired up When the rest have packed it up,

1/4 P 1/4 H pick slide sl.

P P H sl.

Fsus2 C5 G5 Bb5 F5 C5

I'm a - live,

E \flat 5 B \flat 5 F5 G5

I'm e - lec - tric, in - spi - red.

sl. trem. bar sl. P 2 1/4

(Drums)

I, I'm

sl. 2 1/4

sl. 2 1/4

0 2 3 4 5 6 7 (7) 12

*Depress and release trem. bar at each note while sliding.

Bridge

D5 C5/D B \flat /D C5/D D5 C5/D B \flat /D

nat - 'ral - ly wi - red.

sl. P.M. P.M. P.M. P.M.

Fsus4/D F/D (D5) C5/D B \flat /D C5/D D5 C5/D B \flat

Wired,

let ring P.M. P.M. P.M.

sl. P.M.

Bb(b5) D5 C5/D Bb/D C5/D

nat - 'ral- ly. wi - red.

sl

sl

P.M. 4 P.M. 4 P.M. 4

Fsus4/D F/D D5 C5/D Bb/D C5/D D5 C5/D Bb/D

Wi - red.

sl

sl

let ring 4 sl. P.M. 4 P.M. 4 sl. P.M. 4 P trem. bar

Guitar solo
N.C.*(E7)

Wow. 8va.

3 1/4 Harm. 1 1/4

trem. bar 1 1/4 Harm. 1 1/4

sl. trem. bar

*E7 implied by bass part

8va

sl.

loco H H

P P sl. P P sl. P P sl. H P

P P sl. sl. H P H P H P

6

H H P P sl. P P sl. P P sl. H P

10 12 14 10 12 10 9 7 12 10 8 7 5 7 7 7 6 7 6 7 6 7 6 7 6 7 6

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is written for voice and piano. The vocal line is in French, with lyrics: "Le chant du Lark". The piano accompaniment consists of a bass line and a treble line. The bass line includes fingerings (1-5) and dynamic markings (p, f). The treble line includes chords, arpeggios, and dynamic markings (p, f). The score is divided into measures, with some measures containing multiple staves for the piano accompaniment.

*Tap on and slide w/tap-on finger.

* Articulated by trem
bar (don't pick)

Tap on and slide w/ tap on finger.

bar (don't pick)

8va- Full P 3 3 P P 3 1 4

sl. sl. 3 3 P P 1 4

P H 2 2 P H P H 1/2 P 1 sl. sl. Full P P P P 1 4

12 12 17 20 12 17 20 19 20 17 17 12 12 15 15 15 12 12 15 14 12 14 12 12

Whoa!

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and contains a melody with various notes, rests, and slurs. Above the first measure of the top staff, there is a handwritten note "8va" with a dotted line and a "1" below it. The bottom staff uses a bass clef and contains a bass line with notes and rests. The music is written in a simple, handwritten style.

Example 6-10

$$F_1 = re$$

The musical score for 'The Rose Tree' is presented on two systems. The top system features a vocal melody line with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The bottom system continues the melody with a quarter note C5, followed by a quarter note B4, and then a half note A4. The score is written in a standard musical notation style with a treble clef and a key signature of one flat.

D

Ooh'

4 1 1/2 1 1/2 sl.

trem. bar

4 1 1/2 1/2 sl.

(Drums)

Ow! Uh-ow! Uh-ow! Uh-ow! Ow! Nat - 'ral - ly wi -

sl.

Outro (A7)

*w/Rhy. Fill 1 3rd time

red. Nat - 'ral - ly wired.

Rhy. Fig. 1A

1/4

(end Rhy. Fig 1A)

1/4

w/Rhy. Fig. 1A

Play 3 times

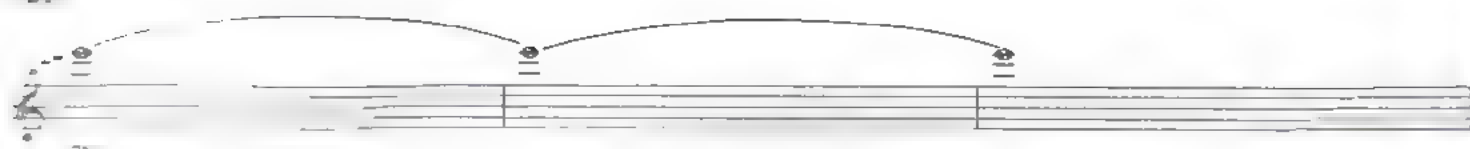
Wi -

Rhy. Fill 1

1/4

p 1/4

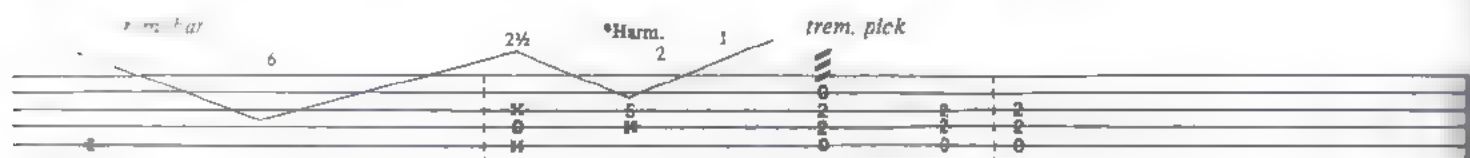
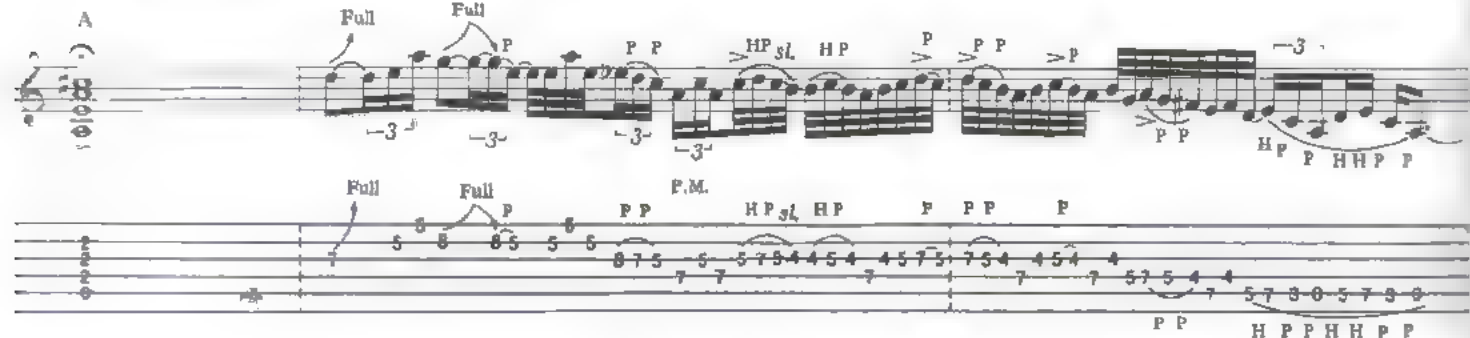
P



Nat - 'ral - ly wired



Free time (Cadenza)



*Open harm. (3rd stg., 5fr.) w/string noise (4th stg.)
Depress trem bar before sounding and return to pitch.

CABO WABO

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR,
MICHAEL ANTHONY and ALEX VAN HALEN

Moderate Rock ♩ = 88

Intro
*Gtr. 1 (Band tacet)

E5 Rhy. Fig. 1

*Gtr. tone processed with reverb, Harmonizer (doubling/flanging), and delay to produce a very "wet" sound.

AS D/A E5

AS D/A (end Rhy. Fig. 1)

1st Verse
w/Rhy. Fig. 1

E5 A5 D/A

I've been to Rome, — Dal - las, Tex - as.

Man, I — thought I'd — seen it all, — oh. —

E5 A5 D/A E5



A-round the world, search in ev-'ry cor-nor. Man, I - thought I'd hit- the- wall.

Rhy. Fig. 1A

The image shows a musical score for a rhythm figure. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melody with notes and rests, including slurs and accents. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part includes chords and a bass line with a 7-9 interval. The score is labeled "Rhy. Fig. 1A" and includes performance markings such as "H", "P.M.-1", "V", "sl", "P.M.-1", "V", "H", and "H".

(end Rhy. Fig. 1A)



H P.M. - 1

w/Rhy. Fig. 1A (1st 2 bars only)

The musical notation shows two measures on a treble clef staff. The key signature has one sharp (F#). Measure 1 contains notes A5, D/A, E5, and F#. Measure 2 contains notes G#, A5, B, and C#. An slur connects the E5 in measure 1 to the B in measure 2.

Lots of pret - ty girls _____ com - in' by the doz - ens. Whooh!

E5 A5 D5 A5 D5 A5 B Pre-chorus E5/A
 The white sand sure makes a tan look nice. (When We crash on the beach. whoo

Rhy. Fig. 1B (end Rhy. Fig. 1B) Rhy. Fig. 2

A musical score for the song "The Rose Tree". The score is written on a five-line staff. The melody is represented by a series of numbers (0, 1, 2, 3, 4, 5) placed on the lines and spaces of the staff. The lyrics "The Rose Tree" are written below the staff. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody is divided into two systems by a double bar line. The first system contains the first two lines of the melody, and the second system contains the remaining three lines. The lyrics "The Rose Tree" are written below the first system. The score is a simple, single-melody arrangement.

You know_ I wan-na_ make love_ in the sea_ whoo_ whoo_ whoo_

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a five-line staff, with notes and rests connected by horizontal lines. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score is written in a traditional musical notation style, with notes, rests, and bar lines clearly visible.

ES/A E/G# A5

We got - ta try a lit - tle dance, whoo, so Ca - bo Wa - bo, whoo, It's al - right by me. whoo.)

Chorus E D A C5 G

Come on! Let me take you down.

(end Rhy. Fig. 2) Rhy. Fig. 3

E D Asus2 E D A

I will show you all a - round. Let me take you down, -

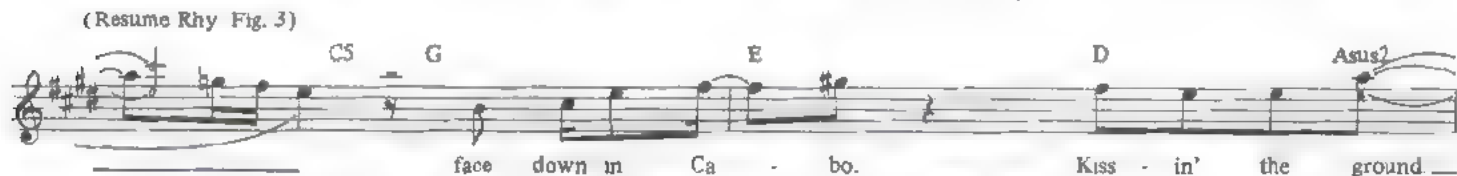
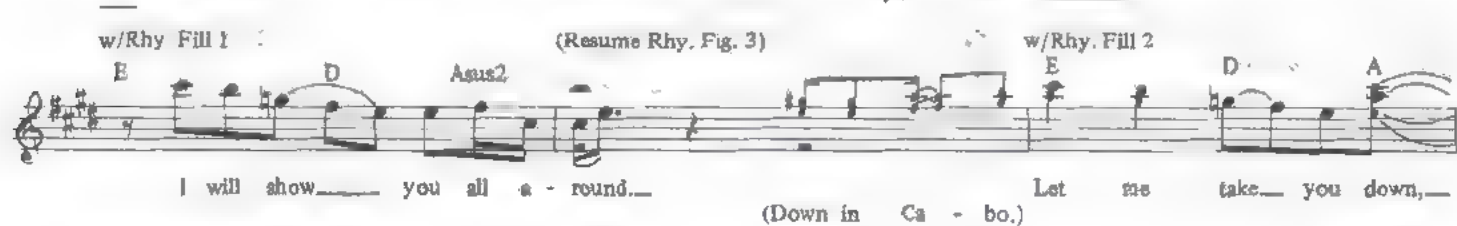
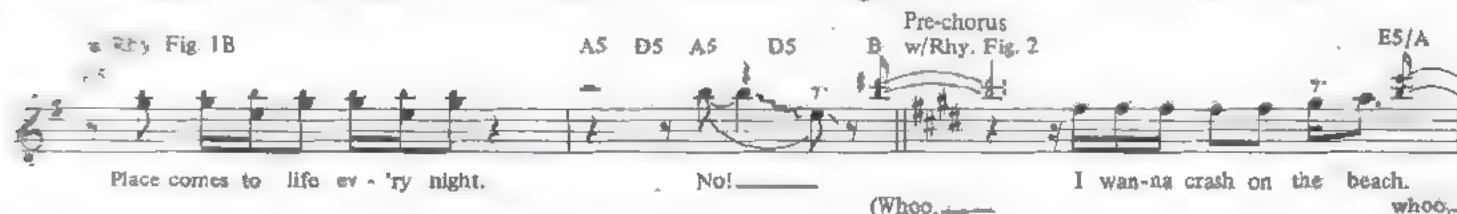
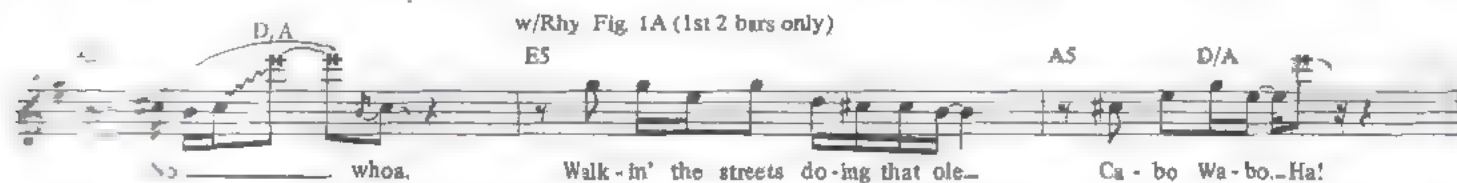
(Down in Ca - bo.)

C5 E D Asus2

face down in Ca - bo. Kiss - in' the ground.

(end Rhy. Fig. 3)

1st Verse
w/ Rhy. Fig. 1



Rhy. Fill 1

Rhy. Fill 2

[illegible]

4th Verse
w/Rhy. Fig. 1A
E5

A5 D/A E5 A5 D/A

We drink Mes-ca.

D/A E5 Dsus4 D

from the bot-tle. Salt shak-er, lit-tle lick a lime, ah

Rhy. Fig. 1 (1st 2 bars only)

w Rhy. Fig. 1B

E5 Band in) A5 D/A E5

Throw-in' down, down, try'n' to reach the bot-tom where the gua-ve worm, well, he's

Pre-chorus
w Rhy. Fig. 2

A5 D5 A5 D5 A5 B E5/A E/G#

m.ne, all mine Ha ha. Come on, crash on the beach. You know I wan-na

A5 (Who, B5 N.C. A whoo, E5/A

make love in the sea Who! Go try a lit-tle dance whoo,

E/G# A5 B w/Rhy. Fill 1 Asus2

So Ca bo Wa bo. It's all right by me. whoo.)

Chorus
w/Rhy. Fig. 3

E D A C5 G E

Let me take you down. I will show you all a

(Resume Rhy. Fig. 3)

E D A C5 G

round. (Down in Ca-bo.) Let me take you down, face down in Ca-

Asus2 B5

bo. Kiss-in' the ground.

Rhy. Fill 3 B5 Gtr. II (12-str. elec.)

6/4

Outro

Esus2 Dsus2 Esus2 Csus2 Dsus2

Whoa C'-mon.

let ring----- sl. sim.

Esus2 Dsus2 Asus2 Gsus2 Asus2

down, (Face down.) down in Ca - bo Take me down,

Esus2 Dsus2 Esus2 Csus2 Dsus2

(Take me down.) down in Ca - bo. Uh! Face

Esus2 Dsus2 Asus2 Gsus2 Asus2

down, (Face down) down in Ca - bo. Do-in' the Ca-bo Wa - bo. Ow! Take me down,

Esus2 Dsus2 Esus2 Csus2 Dsus2
 (Take me down.)— Cabo Whooh! Come on, get it, get it!

Esus2 Dsus2 Asus2 Csus2 Asus2
 Oh! Ah-ha! Whooh-hoo! Ow! C'mon!

Esus2 Dsus2 Esus2
 (e)

Csus2 Dsus2 Esus2 Dsus2
 sl:

Asus2 Csus2 Asus2 Fade out

sl: sl:

E5

C C# D (D C# C) C C# D

Al - right! Who! How 'bout you now. Come on

semi-harm F.M. P.M.

5 6 7 5 6 7 5 4 5

*Heavy muting (P.M. to produce extremely percussive bass note.)
†Brush muted stgs. sharply (Allow random harmonics to sound.)

[illegible]

Is ev-ry-bod-y read-y? Let's go! (Mov- in' up and down...)

Chords: C, C#, D, A5, C5/G, F#5, A5

Performance instructions: P.M., let ring, sl., (steady gliss.), P

E5 F#5 B5
 Up and down... 'Round and 'round... round and 'round...

F#5 A5 E5 F#5 B5
 Mov - in' up and down... In and out... 'Round and 'round...

2nd Verse
 C C# D (D C# C)
 Yeah! Crank it, blow out...

trem bar P.M. P.M.
 C C# D A G| G E7+9 C7 C#7 D7
 Uh! Ouch! Ah, help me.

P.M. P.M.

C C# D A5 C5/G
 Now, flip on o-ver. Oh, ba-by, you know what I like. Whoo!
 P.M. P.M.
 F#5 A5 E5 F#5 B5
 Whoo! (Mov-ing up and down. She choked the chain, 'Round and round.
 'n' she got the hook Mov-in' up and down. Can't get a-way.
 sl H P
 F#5 B5
 Round and round.) Oh! Fe-ver starts to climb,
 sl trem. bar H P H sl

C C# D A5 C# G

Rrr - read-y, set, go'

2 2 3 6

irem bar (gradual dec-ent)

2 3 6 (Gtr. II out)

*String flab.

P.M. trem. pick

Guitar solo 1
*N.C. (F#m)

Oh, yeah.

Gtr. I

sl sl sl sl H H H H H P H P P

0 0 3 3

sl sl sl sl H H H H H P H P P

6 6 9 9 11 11 4 5 7 4 5 7 5 7 9 4 5 7 4 5 7 4 5 7 5 4 5 5 (5) 4 5

*Verse (2nd 8 bars) changes in F# minor implied by bass.

Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full

2 2 5 2 2 5 2 2 5 2 2 5 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Full Full P P sl P sl P P

3 3 3 3

(Vocal. Whooh!)

Full Full P P sl P sl P P

2 2

^a Baseline implies Pre-chorus changes

*Add left hand slide on 6 str. on beat 4.


fec - tion. _

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of three staves. The top staff is the vocal melody, written in treble clef with a key signature of one sharp (F#). The lyrics are: "source of in - fec - tion. Love, love, love,". The middle staff is the guitar accompaniment, also in treble clef, featuring a melody with slurs and a "semi-harm." (semi-harmonic) section. The bottom staff is the guitar accompaniment in bass clef, showing a bass line with fingerings and a "sl." (slide) instruction. The score is divided into measures by vertical bar lines.

love is the source of infection

Guitar solo 2
*C#5



The guitar solo is written on two staves. The top staff uses a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with some measures featuring triplets. The bottom staff uses a bass clef and contains a series of eighth and sixteenth notes, also with some triplets. Both staves include dynamic markings such as 'P' (piano) and 'Full' (full volume). There are also slurs and accents over certain notes.

*Base in steady 8ths

*Bass in steady 8ths

⑤ 3fr. D 4fr. D# 5fr. E 6fr. E# 7fr. F#

Full

H TPH T P H TPH TPH TPH T sl P

6 6 6

H TPH TPH TPH TPH TPH TPH T sl P

9 12 14 9 12 14 6 11 14 8 11 14 7 10 14 7 10 14 5

10 12 11 14 12 15 13 10 14 17

14

AS F# E/F# A5/F# B5/F#

love is — the — source (of — in — fec — tion —

PM P.M. semi-harm 1/4

AS/F# B5/F# AS/F# E/F# A5/F# B5/F#

Love, — love is — the — source — of — in — fec — tion) —

PM semi-harm

Guitar solo 3 C#5

TP H TP H TP H TP H T sl P

Full—

Full—

sl

Chorus

A5/F#

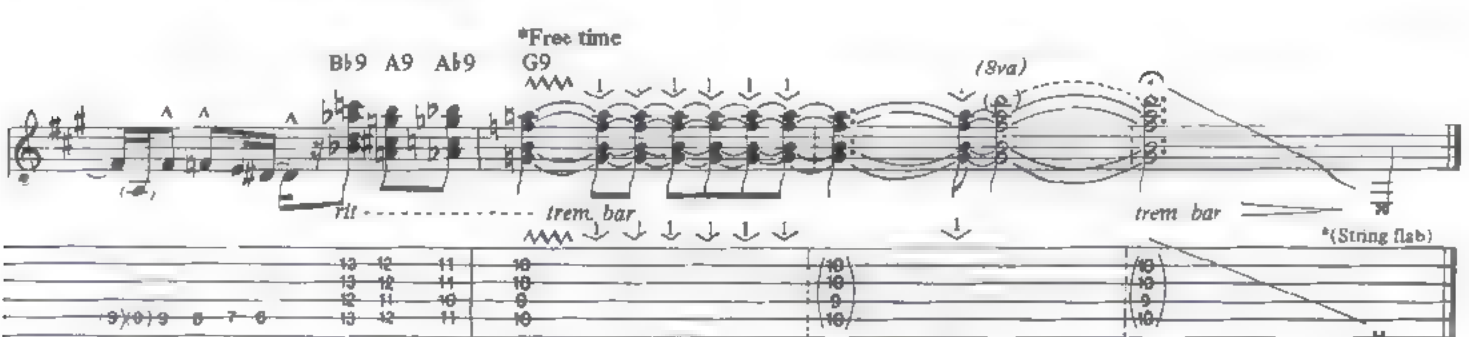
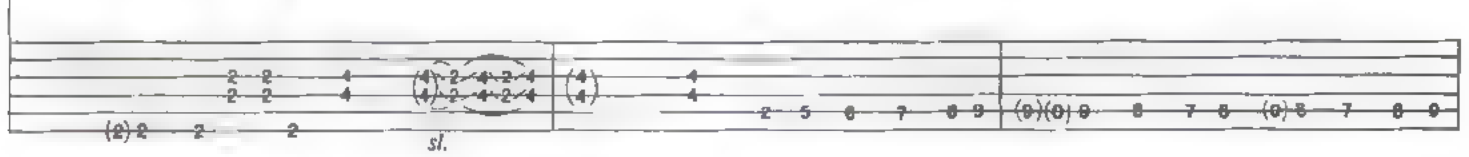
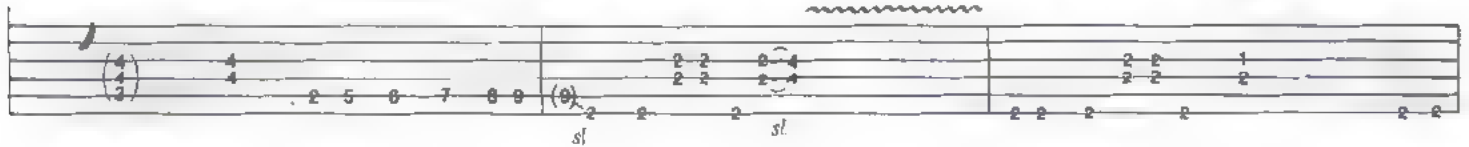
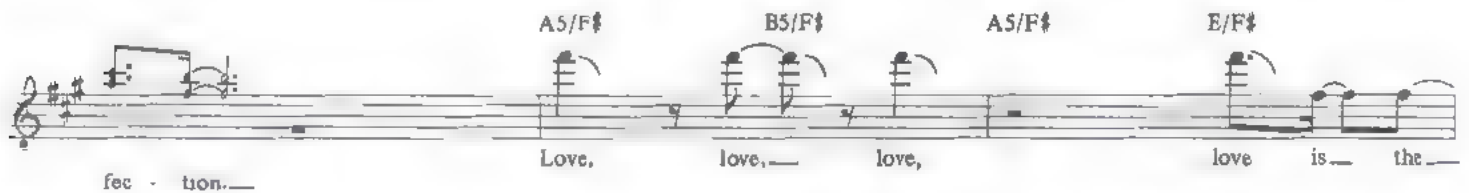
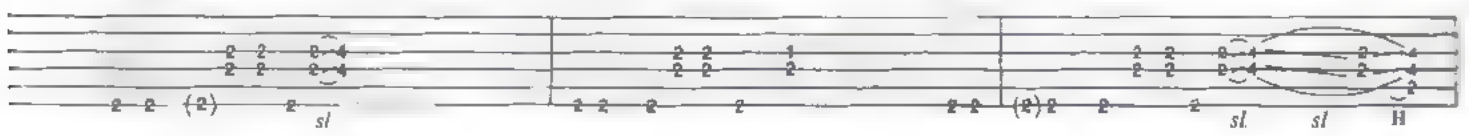
B5/F#

A5/F#

E/F#

A5/F#

E/F#



FEELS SO GOOD

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR,
MICHAEL ANTHONY and ALEX VAN HALEN



Moderate Rock ♩ = 90

③ 3fr. C w/Fill 1

Riff A

Gtr. II

Gtr. I

*Synth. Bass in steady 16ths arr. for gtr. (Gtr. II)
**Kybd. chords arr. for gtr. (Gtr. I) (Organ sound)

③ 3fr. G (Drums enter)

③ 3fr. C w/Fill 2

③ 3fr. G (end Riff A) w/Riff A

F/C Fmaj7/C F/C

Gtr. III

Whos, _____ here we go!

*Gtr. III: actual recorded gtr.
Gtr. II: continue synth. bass.

Fill 1

*2nd synth. bass arr. for gtr.

Fill 2

*2nd synth. bass arr. for gtr.

C5 C5 (type 2) D5 C5 (type 2) Fmaj7/C F/C

Ye — yeah. —

③ 3fr. C Fmaj7/C F/C C5 C5 (type 2) D5 C5 (type 2)

Fmaj7/C F/C C G G5

⑤ open ⑤ 7fr. ⑤ open ⑤ 5fr.

A E A D

Gtr.II

Gtr.III

let ring — — — — — P let ring — — — — — P

③ 4fr. A E ③ 7fr. E ③ 1fr. F ③ 3fr. G ③ 5fr. A 1fr. F 3fr. G :

let ring-----4 let ring-----4

1st Verse
③ 3fr. C
Gtr II Riff B

Yes - ter - day - I saw my love light - shine -

*Gtr. I Rhy. Fig. 1
Gtr. I

let ring-----4

*Organ fill 277 for gtr.

Gtr. III

P.M.-----4 H

⑥ open
A

straight a-head in front of me. You nev-er real-ly know

let ring...

P.M. P P.M.

⑥ 3fr.
G (end Riff B) w/Rhy. Fig. 1 & Riff B (1st 5 bars only)

love will come or go. But yes-ter-day I was a-lone.

(end Rhy. Fig. 1)

A H
8va

P H P.M. P.M. A H

Am F

Sud-den - ly... I walked you home... I nev-er real ly knew... what

PM----- P P P PM-----

w/Rhy. Fill 1
③3fr. G

⑤5fr. A

Pre-chorus
⑤5fr. D

⑤2fr. B

⑤2fr. F

④3fr. G

⑤5fr. A

Riff C

love could make me do... I'll send the mes-sage in a bot-tle. (I'll send the mes-sage.)

Rhy. Fig. 2
Gtr. I & III

sl

⑤5fr. D

2fr. II

sl.

⑤2fr. F

3fr. G

5fr. A

⑤5fr. D

⑤3fr. C

Trust in the mer-cy of... the sea... Storm-y weath-er. (Ooh.) Oh, yeah...

(Ooh.)

(Ooh.)

Rhy Fill 1
Gtr I

let ring

D G/B F#m } G A D C

Pray for the mer - cy of the sea. Storm-y weath-er. Oh, yeah.

(Ooh.) (Ooh.)

D C D C D F G A5

(Ooh.) Wait-in' for love to res - cue me.

Feels So Good - 10 - 6
PG9668

Chorus
w/Riff A (1st 7 bars only)
F/C

w/Fill 2
C5

C5 (type 2) D5 C5 (type 2)

Gtr. II Gtr. III

*Gtr. I

*Synth bass arr for gtr

Fill 3 Gtr. IV (overdubbed solo gtr.)

*Strummed behind nut. Tune top strings behind nut on locking nut gtr to produce tones C A G on 1st, 2nd & 3rd strgs

*Depress bar before sounding note and gradually return to pitch

Interlude

*Riff D ③ 3fr. 5fr. ④ 6fr. 5fr. ⑤ 5fr. 3fr. 8fr. ⑥ 5fr.
D C D B \flat A D C F A


[illegible]

*Gtr III doubles bass line (Riff D).

Guitar solo

w/Rhy. Fig. 3 & Riff D B \flat A D \sharp

② 5fr. 3fr. open
 D C A (end Riff D) Dm A.H. Full... B \flat Full... A Dm A.H. (15 ma) 1/4 1 1/2 1 1/2 C F C/A Full...
 w/Rhy. Fig. 3 & Riff D Dm A.H. Full...
 Full 3 A H Full 3 1/4 1 1/2 1 1/2 Full
 (0) 8 8 5 8 8 6 7 6 10 5 7 6 5 8 (0)
 A.H. pitch, G

A.M. pitch, G

*Continuation of trans. bar return.

Gtr. 1

(end Rhy. Fig. 3)

Gr. 1

0 2 5 5 5 5 5 5 5 5 7 7 5 7 7 5 7 7 5 7

The image shows a musical score for the song "The Girl on the Train" by Rachel Watson. The score is written for piano and guitar. The piano part is on the bottom staff, and the guitar part is on the top staff. The key signature is one flat (B-flat major or D minor). The tempo is marked "Moderato". The score includes various musical notations such as chords (Dm, C, Bb, A), fingerings (e.g., 5fr, 3fr, 8fr), and articulations (e.g., Full, sl, P, H, T, P, 1/2 P, Full, sl). The guitar part includes a guitar-specific notation "Gr II" and a "5fr" marking. The piano part includes a "semi hatm" marking and a "Full" marking. The score is divided into measures by bar lines, and some measures contain numerical sequences (e.g., 7 (7) 12 14 12, (7) 12 10 13 (13) 13 13 15 11 13 10 12 (12) 10 12 12 (12)).

A.H. pitches: D A D

*Keep D note (3rd stg./7 fr.) fingered while tapping on artificial harmonics.

Gtr. I

The image shows a musical score for guitar and bass. The guitar part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a treble rest, followed by a series of notes and rests, including a triplet of eighth notes. The bass part is written on a single staff with a bass clef and a key signature of one flat. It consists of a series of chords, some of which are marked with 'A' above them, indicating a specific fingering or articulation. The score is for a piece titled 'Gtr. I'.

8va 5fr. 2fr. 5fr. 6fr. 5fr. 5fr. 3fr. 1fr. *Gtr. I B \flat B \flat 5

trem. bar

loco

trem. bar

*Gtrs. II & III play roots in steady 16ths

(cont. in slashes)

A.H. (15 ma) Full A.H. (15 ma) Full A5

rake

A.H. Full

semi-harm Full A.H.

Full Full

Chorus w/Fill 4 & Riff A

steady gliss.

Gtr. II

C5 C5 (type 2) D5 C5 (type 2)

Yeah! Feels so good. Wooh! And it feels so nice.

(Bkgd. Voc. Fig. 1) (So good.)

8va Full Full Full Full Full Rhy. Fig. 4A Gtr. I

Full Full Full Full Full

*Slur down keys (organ fill) can be interpreted as long slide

Fill 4

8va

Gtr. IV

20 (20)

Rhy. Fig. 5
F/C

C5 G G5 ^{5fr.} D ^{7fr. 5fr.} E D ^{3fr.} C F/C

(So nice.) when love comes a - round. I feel good. (So good.)

(end Rhy. Fig. 4A) Rhy. Fig. 4B

(end Rhy. Fig. 5) w/Rhy. Fig. 5 (G/C) (C) (G) (Gaus4) (G) (end Bkgd Voc. Fig. .)

C5 C5(w/ps D5) C5(w/ps 2) F/C

Hey! Gon - na make her feel nice. (So nice.) When love comes a - round, I feel good. (end of Rhy. Fig. 4B)

w/Bkgd.Voc. Fig. 1, Riff A & Rhy. Fig. 4B w/Rhy. Fig. 5

F/C (C) (F) F/C (C/G) (C)

Wooh. So good, so good, so good. So, come on, ba - by.

(G) (Gaus4) (G) F/C (C) (F) w/Rhy. Fig. 4A* w/Rhy. Fill 3 F/C (C)

Make me feel good! *Play 1st 2 bars an octave (12 frets) higher. Well, get up! Get up! Get up! Get up!

^{3fr.} G ^{1fr.} F ^{3fr.} G w/Bkgd.Voc Fig 1, Riff A, Rhy Fig. 5 & Rhy. Fig. 4B Fade out

F/C (C) (F) F/C (C/G) (C)

Hey! Ba - by, I feel good. Wooh! (w/echo) So, come on!

Rhy. Fill 3
Gtr. I

Words and Music by

EDWARD VAN HALEN, SAMMY HAGAR.

MICHAEL ANTHONY and ALEX VAN HALEN

Moderate Rock ♩ = 126
Count (spoken:)

References

Gr. II

*Gtr. I *mf* H H
w/clean tone

*Gtr. I is a direct Strat played throughout w/fingerstyle.

****Gtr. It is played on some, gtr.**

C' mon, - ba - by.

Ob...

A5

Wow wow

(a) open

D5/E E5 (type 2) E D5/E E5 (type 2) G5/A A5 G5/A A5 D5/E

unh!

E5 (type 2) D5/E E5 (type 2) G5/A A5 G5/A A5 D5/E

unh!

1st Verse
Rhy. Fig. 1
E5

D5/E E5 (type 2) G5/A A5 G5/A A5 D5/E

Well, if you wan-na see oth - er guys, ba - by, I could let in

— slide. — You wan - na lov - er, you want a friend. — Ma - ma, I can be both

of them. — I got the tools to sat - is - fy. —

Pre-chorus

(type 1) A5 B5 B (type 2) A5 B5 G/A

Just walk a - way — if I fall shy at all. —

Chorus

E5

Ah. Come on, ba - by, fin - ish what you start - ed,

A5

I'm in - com-plete. Uh! That ain't no way to treat the bro - ken-heart - ed.

2nd Verse

I need some sym - pa - thy. Well, I like to look at the long—

run— I like to take each— step one— by one—

Right on time, you will ar - rise by keep - in' the dream. a - live.

Finish What Ya Started • 11 - 4

Pre-chorus

(type 2) B5 A5 B B (type 2) B5 A5 A A5 A5 G5/A A5

It's a - live and it's kick - in' in - side of me.

So come on ba - by, please.

Chorus

E5 A5

Come on, ba-by, fin - ish what you start - ed. Oh! I'm in - complete —

Unh. That ain't no way to treat the bro - ken-heart - ed. Ow! Come on and fin -

② open 3fr. E5 (type 2) G1/2 1/2 A A5

The musical score is written for guitar, vocal, and bass. The guitar part includes various techniques such as bends (marked with 'b'), slides (marked with 'sl.'), triplets (marked with '3'), and harmonics (marked with 'H'). The vocal part includes lyrics and melodic lines. The bass part includes a rhythmic line with fingerings (marked with numbers 1-4) and harmonics (marked with 'H'). Chord diagrams are provided for the guitar part, showing fingerings for various chords including B5, A5, B, Bb, A, A5, G5/A, C#m, D, E5, and G1/2 1/2. The score is divided into sections: Pre-chorus, Chorus, and a final section. The key signature is one sharp (F#).

ish me. Ba - by, come on —

Come on, ba - by! You say yeah.

Ba - by, come on. Ba - by, ba - by, ba - by, ba - by, ba - by, ba - by.

yeah!

*Lay back time slightly for one bar

Finish What Ya Started - 11 - 6
PG9868

Unhl

A5

E **G 1/2** **E5 (type 2)**

Now, come on, — ba - by.

Please.

Oh, ba - by, come on.

w/Rhy. Fill 1

Chorus

E5 **A5** **G5/A**

Come on, ba - by, fin - ish what you start - ed.

Ah.

Rhy. Fill 1

Gtr. II

5 A A

5 5 5

That ain't no way to treat the bro - ken - heart - ed. Nnn...

wow... wow... ah. Come on ba - by, fin - ish what you start - ed. Wooh!...

Gun-me!... Unh! That ain't no way to treat the

bro - ken - heart ed. Mm... mm... (Ba - by, come on.)

Chords: E5, A, E5 (type 2), H, H, D5/E, E5 (type 2), G5/A, A5, G5/A, G/A, A, A5, G5/A, D5/E, E5 (type 2), D5/E, G5/A, E5 (type 2), D5/E, G5/A, A5, G5/A, E5 (type 2), A5, G5/A, E (open), D5/E.

Techniques: sl, sl.

Outro
 E7 D5/E E5(type 2) G5/A A5 G5/A G/A

ah. Take each step, ba - by, one by one...

(Ba - by, come on.) Yeah. C⁺ mon.

(Ba-by, come on.) I got the tools, I'll sat-is-fy.

A5 G/A A G/A E5(type 2) w/Rhy. Fill 2

H H H H

Rhy Fill 2

Gtr II

sl sl sl sl

sl sl sl sl

Handwritten musical notation for a guitar piece. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written on a single staff. Above the staff, there are several measures of music with notes and rests. Below the staff, there are several measures of music with notes and rests. The notation is handwritten and includes various musical symbols such as slurs, ties, and dynamic markings. The page is numbered 1 in the top right corner.

Rhy. Fill 3
Gtr. II

The image shows a musical score for a guitar rhythm fill. The top staff is a standard musical notation in G major (one sharp). It contains a melodic line with slurs and 'sl.' markings. The bottom staff is a fretboard diagram with fret numbers and 'sl.' markings.

[illegible]

w/Rhy. Fill 5

(Ba - by, come on.) — So, c' - mon, — ba - by. — (Ba - by, come on.) —

1/2

A G/A A

w/Rhy. Fill 1/2nd half w/Rhy. Fill 4

So, c' - mon, — ba - by. — (Ba - by, come on.) — Shout!

1/2

A G/A A

ⓐopen ⓑ3fr. 1/2 Fade out
E G E5 (tr.)

Now, come on. — (Ba - by, come on.) — Now, come on. — Now, come on. — (Ba - by, come on.) —

1/4 1/4 1/4 1/4

sl. trem. pick

Rhy. Fill 5

Gtr II

sl. trem. pick

BLACK AND BLUE

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR
MICHAEL ANTHONY and ALEX VAN HALEN

Moderate Rock $\text{♩} = 104$

Intro Gtr. I

A5 **E5** **G5**

N.C. (E7) **(E6)** **E5**

Dist2 **Arm2** **E5**

mp sl. *poco rubato* *let ring*

(Bass & drums enter)

A11 **Dadd2/A** **A5**

In time

N.C. (E7) **(E6)** **E5** **D5** **A5** **E5**

(Vocal) Hey!

***1/4 1/2 3/4 Full 1/4**

semi-harm.

***1/4 1/2 3/4 Full 1/4**

***Grad. bend.**

***Allow open B to sound as volume increases.**

1st Verse

Oo! Slip 'n' slide, ——— push it in Uh!

A5 N.C. (D) (E) E5

pick slide sl. sl. P.M. ——— sl. sl. P.M. sl.

sl. sl. sl.

The bitch sure got the rhy-thm. ——— I'm hold - in' back, yeah, — I

A5 N.C. (D) (E) A5 N.C. (D) (E)

sl. H P H P H P P.M. ——— sl.

sl. H P H P H P sl.

got con-trol... Oh! Hooked in to her sys - tem. Mh! Uh!

E5 A5 N.C. (D) (E)

sl. sl. let ring H

sl. sl.

Chorus Don't draw the line... Hon-ey, I ain't through with you. Oo.

N.C. (E7) (E6) E5 D5 A5 E5

P.M. P.M. 1/4 1/4 sl. P.M. sl.

P sl.

N.C. (E7) (E6) E5

Uh! The hard - er the bet - ter: — Do it till we're

**1/4 1/2 3/4 Full* *1 1/4*

semi-harm. **1/4 1/2 3/4 Full* *1 1/4*

**Grad. bend.* *sl.* *1/4* *1/4* *P 1/4*

D5 A5 E5 2nd Verse Gtr. II A5 D E5 *sl.*

black and blue. — Harm. (8va) Well, you nev - er know when

let ring *Harm.* *1/2* *1/2* *sl.*

pick *sl.* G5 A5 D G D (E5)

love will come — Hey! Got - ta get it while you got it

sl. *sl.* *sl.* *3* *3* *3* H P H P H P

A5 *5fr.* *4fr.* *4fr.* *6fr.* *5fr.* *4fr.* *3fr.* *Harm.* *3* *3* *3* H P H P H P

D B G# E5 A5 N.C. (D) (E)

A lit - tle bit of - ev - 'ry - thing. — oo, e - ven when... it hurts... Uh! Sure... feels good...

P.M. *sl.* *sl.* *P.M.* *sl.*

sl. *sl.* *sl.*

Chorus

A5

E5

Uh! Don't draw the line... Hon-ey, I ain't through with you.

NC, (E7) (E6) E5 D5

sl. ring P.M. sl. 1/4 1/4 P 1/4

sl. sl.

Woo! Uh! The hard-er the bet-ter Do it till we're black and blue. (Bkgd. voc.) ... blue.

N.C. (E7) (E6) E5 D5 A5 E5

*1/4 1/2 3/4 Full 1/4

semi-harm *1/4 1/2 3/4 Full 1/4

sl. Full 1/4 sl. sl. sl.

*Grad bend. sl. P Full P 1/4

Yo ma - ma! Ha!

Bridge *C/E D/E E5

plck slides - 1 P.M. 1 P.M. P

*Bass plays E pedal. sl. sl. sl.

Black and blue... Got to, got to, got to make it right, uh! Ow!

C/E D/E B5 C/E D/E E5

P.M. 4 P.M. sl. P.M. 1 P.M. sl.

let ring

sl. sl. sl.

[illegible]

③ 1997年1月1日起，凡在境内销售货物的单位和个人，无论其是否从事生产经营活动，均须依法缴纳增值税。

34

5

1

let ring

The page contains 11 staves of music. The first staff is a vocal line with the lyrics "We'll do it till we're". The second staff is a guitar part with the lyrics "black and blue". The third staff is a vocal line with the lyrics "Don't draw the line". The fourth staff is a guitar part with the lyrics "Ba-by, I ain't through with you". The fifth staff is a vocal line with the lyrics "Uh Hard-er the bet-ter". The sixth staff is a guitar part with the lyrics "We'll do it till we're black and blue". The seventh staff is a vocal line with the lyrics "We'll do it till we're black and blue". The eighth staff is a guitar part with the lyrics "We'll do it till we're black and blue". The ninth staff is a vocal line with the lyrics "We'll do it till we're black and blue". The tenth staff is a guitar part with the lyrics "We'll do it till we're black and blue". The eleventh staff is a vocal line with the lyrics "We'll do it till we're black and blue".

N.C. (E7) (E6) E5
 Yeah! The wet-ter the bet-ter. We'll do it till we're

pick sl sl P.M. P.M. 1/4 1/4 sl

D5 A5 E5 N.C. (E7) (E6)
 black and blue... blue... Ow! Uh! Hoo! Hoo!

sl *1/4 1/2 3/4 Pull 1 1/2 sl

E5 D5 A5 E5
 Hoo! Do it till we're black Hoo!... black, hoo, and blue... Yeow!

P.M. 1/4 1/4 sl trem. bar 1 1/2 sl

D5 A5 E5 D5 A5 E5
 Ow! Now, c'-mon, ba-by! Harm (8va)..... let ring Harm.....

pick sl sl sl sl

D5 A5 E5 D5 A5 E5
 The wet - ter the bet - ter. — Let's do it till we're black and blue. —
 pick sl sl poco rit —
 (Drums)
 Uh!
 *All strings fully slackened w/trem. bar
 Allow to sound by thumping against neck
 and at bridge. All rhythms articulated
 by whanging the bar
 **w/Gtr II
 N.C. (E7) (E6) (E5) D5 A5 E5
 C' - mon, babe.
 (cleaner tone) sl P.M. — 1 sl
 N.C. (E7) (E6) (E5)
 Oh
 Full
 Full
 Full

D5 N.C. (A) E5 N.C. (E7) (E6) (E5)

Uh!

PM - 1

1/4 1/2 D5 A5 E5 1/2 N.C. (E7) (E6) (E5)

1/4 1/2 1/2

D5 A5 E5 N.C. (E7) (E6) (E5)

1/4 1/4 1/2

N.C. (E7) (E6) (E5) 1/2 1/2 D5 A5 E5

SUCKER IN A 3 PIECE

Words and Music by
EDWARD VAN HALEN, SAMMY HAGAR
MICHAEL ANTHONY and ALEX VAN HALEN

Free time (Kakutsu) ($d = 106$)

(Band 120)

Intro

(Band Tactile)
Intro

f pick slides (steady gliss) - - - - -

A5 D5 A5 D5 A5 E5

T
A
B

Harm..

D5 G5/D D5 G5/D D5/A A5

pick slides..

12 9 (9) 7 5 5 4

*Tap harmonics on open E (6th str.)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written in a single staff, with a series of eighth and sixteenth notes. Above the staff, there are several accidentals and a key signature change to one sharp. The second system continues the melody, with a key signature change to one sharp and a final cadence. The score is accompanied by a bass line in the second system, which consists of a series of eighth and sixteenth notes, with a key signature change to one sharp and a final cadence.

*Slide pick back and forth across stgs. indicated while descending in a steady glide.

A H, pitch: G#

Moderate Rock ♩ = 140

Bass

Chords: D5 A, A5, G5/A, (A5)

Techniques: P.M., semi harm.

Chords: A5, D5/A, A5, G5/A, (A5)

Techniques: P.M., semi-harm, H*P P H P P H P P H P P H P P H

H P P H P P H P P H P P H P P H P P H
 *Glide up and down A string w/side of right hand (lightly touching it) while hammering on and pulling off with left hand, sounding random harmonics and palm-muted notes.

Chords: A5, D5, A5, G5, A5, D5

Techniques: P P, P.M., *

*Vibrato 2nd and 3rd strgs.

Chords: E5, D5, A5, D5/A, A5, G5, A5, D5

Techniques: sl, 3, P.M.

Chords: B5, E5, B5, E5/B, B5, A5/B, B5, E5, B5

Techniques: Owl, sl, P.M.

E5 (D5)

sl

B5

E5

B5

E5

B5

P.M.---

P.M.---

1st Verse

(E)

A5

D5

A5

G5

She's so fine

How 'bout a

pick sl.

P.M.

P.M.-----

sl

A5

D5

A5

E5

D5

A5

D5

A5

G5

nine on a ten scale,

with long legs

straight on up-

P.M.-----

P.M.---

P.M.-----

sl

*Vib. 2nd and 3rd stgs.

A5

D5

A5

E5

D5

D6

(D5)

A/D

D5

to her lunch pail.

Who! Sweet lit - tle wish - bone, oh - yeah,

don't wan-na

P.M.---

sl

sl

sl

break her in half... Lick up a-one side and down the oth - er... al -

D6 C/D D5 D6 C/D D5

P.M.---4 P.M.---4 P.M. ---4

H

ways make her laugh. Ha ha! She take me down, down, down... to the bot -

D6 C/D A5 D5 A5 G5

P.M.---4 P.M. pick slide P.M.---4

H

tom. I got ev - 'ry-thing you want ed,

A5 D5 A5 E5 Pre-chorus C5 F5 C5

P.M.---4 P.M.---4 sl sl P.M.---4

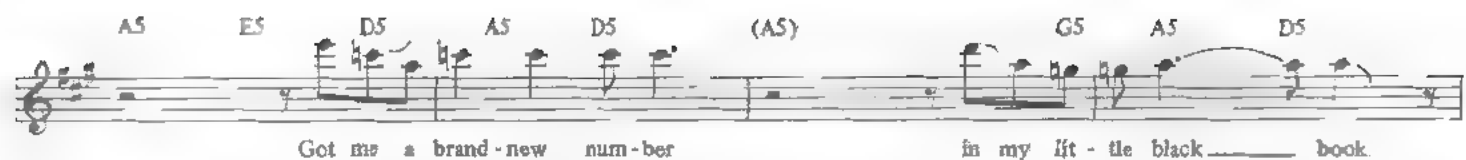
sl

give you ev - 'ry-thing you need, still you want that sug - ar dad - dy

F5 C5 D5 G5 D5 G5 D5 C5 F5 C5

P.M.---4 P.M.---4 P.M.---4 sl P.M.---4 P.M.

sl



Pre-chorus

A5 D5 A5 E5 C5 F5

tom. _____ Give me ev - 'ry-thing I want, —

P.M.----- sl. P.M.-----

F5 C5 D5 G5 D5 G5 D5 C5

give me ev - 'ry-thing I need, — you don't want

P.M.----- sl. P.M.----- P.M. P.M.--- sl.

F5 C5 F5 C5 D5

that sug - ar dad - dy, not o - ver me.

P.M.--- sl. sl. dem. bar P

Chorus A5 D5 A5 D5 A5 G5

Ooh! She want a suck - er, (Suck - er) whoo! Suck - er in a

hold bend 1/2 P.M.---

A⁵ D⁵ A⁵ D⁵ E⁵ D⁵ A⁵ D⁵ A⁵

three - piece - (Suck - er) Suck - er,
...three - piece.)

PM-----4 3 PM-----4 P.M.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a chord labeled **E_m7/A**. This is followed by a series of notes and rests, some marked with **T sl** (tapped slide) and **P** (pull-off). A bracket labeled **Full** spans a section of the melody. The bottom staff shows fret numbers in parentheses: (0), 5, 4, 0, 0, 15, 14, 12, 12, 15, 12, 10, 14, 13, 15, 12, 15, 12, 14. Some fret numbers are accompanied by **T sl** or **P** markings.

*Slide w/right hand finger.

The musical score for 'The Rose Tree' is presented on two systems. The first system is for the vocal part, featuring a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below the notes. The second system is for the piano accompaniment, featuring a grand staff with treble and bass clefs. The piano part includes a bass line with lyrics 'The Rose Tree' and 'The Rose Tree' written below the notes. The score is marked with various musical notations, including notes, rests, and dynamic markings. The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into two systems, with the first system for the vocal part and the second system for the piano accompaniment. The score is marked with various musical notations, including notes, rests, and dynamic markings. The tempo is marked 'Allegretto' and the time signature is 3/4.

*Depress trem bar $1\frac{1}{2}$ steps, hold down and vibrato. Return to pitch and depress again. Return w/open harmonic (touch harm. w/bar depressed).

****Vibrato and slightly depress trem. bar. Add string noise.**

First system of guitar notation. The treble clef staff shows a melody with chords D5, Em7/A, E5, and G5. The bass clef staff shows a bass line with chords H, H, and sl. The notation includes a P.M. (Palm Mute) marking and a 4-measure rest.

Second system of guitar notation. The treble clef staff shows a melody with chords D5, Em7/A, E5, and A5. The bass clef staff shows a bass line with chords H, H, and sl. The notation includes a P.M. (Palm Mute) marking and a 4-measure rest.

Third system of guitar notation. The treble clef staff shows a melody with chords E5, D5, E5, A5, E5, and A5. The bass clef staff shows a bass line with chords H, H, and sl. The notation includes a P.M. (Palm Mute) marking and a 4-measure rest.

Fourth system of guitar notation. The treble clef staff shows a melody with chords E5, D5, E5, A5, and E5. The bass clef staff shows a bass line with chords H, H, and sl. The notation includes a P.M. (Palm Mute) marking and a 4-measure rest.

Fifth system of guitar notation. The treble clef staff shows a melody with chords F#5, B5, F#5, E5, F#5, B5, and F#5. The bass clef staff shows a bass line with chords H, H, and sl. The notation includes a P.M. (Palm Mute) marking and a 4-measure rest.

A5 D5 A5 G5 A5 D5
 P.M. P.M. P.M.

Out chorus
 E5 B5 E5 B5 A5/B B5 E5 B5
 Oh! He got a big old bel - ly.

sl. *sl.* *f* P.M. P.M. P.M. P.M.

E5 D5 B5 E5 B5 E5 B5 A5/B
 A stone bald head (Suck - er!) Now lis - ten here, hon - ey, that ain't down your

sl. *sl.* *sl.* P.M. P.M.

E5 B5 E5 D5 B5 E5 B5
 al - ley, no. He's just a suck - er (Suck - er!)

sl. *sl.* *sl.* P.M. P.M. P.M.

E5 B5 *in a three piece.* E5 B5 E5 D5

B5 E5 B5 E5 B5 A5/B B5 E5 B5 *Suck - er, (Suck - er!) yeah, in a three piece suit.*

D5 E5 D5 G5 D5 G5 D5 E5 *S - s - s - suck - er! Stone cold, sug - ar dad -*

A5 E5 A5 E5 D5 G5 D5 *dy, (Whoo whoo whoo) S - s - s - suck - er (Suck - er!) 's' all -*

— dressed up in a three piece suit.

P.M.-----|

5 5 5 5 7 (9) sl.

Free time

A5

3

That's at-right go a-head, suck it all up,

trem. bar

2

2

2

0

H H P P H sim. *accel

5 7 0 0 5 7 3 0 6 7 3 0 5 7 3 0

H H P P H sim.

H H P P H sim.

*Glide gradually up the A str. w/side of right hand (lightly touching it) while hammering on and pulling off with left hand, sounding random harmonics and palm-muted notes.

right down to the last drop.

gradual rit.-----

The second system of musical notation for 'The Wind' (Part 2) is shown. It features a treble clef and a key signature of one sharp (F#). The melody continues with a series of eighth notes, followed by a measure with a dotted quarter note and an eighth note. A bracket labeled 'pick slides' spans the final two measures of the system. The guitar tablature below the staff shows the fret numbers for each note: 5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0 5 7 3 0. The system ends with a double bar line.



5150



GOOD ENOUGH
WHY CAN'T THIS BE LOVE
GET UP
DREAMS
SUMMER NIGHTS
BEST OF BOTH WORLDS
LOVE WALKS IN
"5150"
INSIDE

OU812

MINE ALL MINE
WHEN IT'S LOVE
A.F.U. (NATURALLY
WIRED)

CABO WABO
SOURCE OF INFECTION
FEELS SO GOOD
FINISH WHAT YA STARTED
BLACK AND BLUE
SUCKER IN A 3 PIECE



WARNER BROS. PUBLICATIONS
15800 NW 48th Avenue • Miami, Florida 33184
A Warner Music Group Company



0 29156 27574 2

\$24.95

(in USA)

PG9668